

CITY OF EL PASO, TEXAS
AGENDA ITEM DEPARTMENT HEAD'S SUMMARY FORM

DEPARTMENT: Museums and Cultural Affairs (El Paso Museum of Art)

AGENDA DATE: April 30, 2013

CONTACT PERSON/PHONE: SEAN MCGLYNN, DIRECTOR, MCAD, (915) 541-4896
MICHAEL TOMOR, Ph.D., DIRECTOR, (915) 532-1707
KRISTEN HAMILTON, ASSISTANT CITY ATTORNEY (915) 541-4832

DISTRICT (S) AFFECTED: ALL

SUBJECT:

Approve authority of the City Manager to sign contracts between the City of El Paso – Museums and Cultural Affairs Department (El Paso Museum of Art) and the Whatcom Museum for the leasing and booking of the exhibition, *Vanishing Ice: Alpine and Polar Landscapes in Art 1775-2012*.

BACKGROUND / DISCUSSION:

The El Paso Museum of Art leases exhibitions curated from Museums across the country to complement a series of over 12 annual exhibitions developed from private, public, and permanent collections. Exhibitions including *Monet to Matisse: French Masterworks* from the Dixon Gallery and Gardens, Memphis, *Norman Rockwell: Behind the Camera* from the Norman Rockwell Museum, *Dibujos Divinos* from Museo Nacional de Arte, Mexico City, and *Rembrandt, Rubens and Golden Age Painting in Europe 1600-1800* from the Speed Art Museum in Louisville are recent examples.

SELECTION SUMMARY:

The El Paso Museum of Art would like to bring to the citizens of El Paso the exhibition, *Vanishing Ice: Alpine and Polar Landscapes in Art 1775-2012*, to further conversations about two hundred years of landscape painting, focusing on glacial activity and the polar environment. Projected are lectures, discussions and school programs about the history of landscape painting, the El Paso Hueco Bolson Aquifers, the Kay Bailey Hutchinson Desalinization Treatment Plant, and global warming/changing environments.

PRIOR COUNCIL ACTION:

None

AMOUNT AND SOURCE OF FUNDING:

Cost: \$61,452.00

Term of Contract: \$15,000 at time of contract signing
\$11,000 December 21, 2013
\$25,000 June 1, 2014
\$10,452 TBD by Whatcom Museum for Shipping – July 2014

Account: 522150
Department: 454
Fund: 2050
Division: 54150
Grant#: G5407030

BOARD / COMMISSION ACTION:

N/A

*****REQUIRED AUTHORIZATION*****

DEPARTMENT HEAD: SEAN MCGLYNN

Name

Signature

Date

4/10/13

RESOLUTION

NOW THEREFORE, BE IT RESOLVED BY THE CITY COUNCIL OF THE CITY OF EL PASO:

THAT the City Manager be authorized to sign a Letter Agreement between the City of El Paso, a home rule municipal corporation (the "CITY") and the Whatcom Museum ("Museum") for the booking of the exhibition *Vanishing Ice: Alpine and Polar Landscapes in Art, 1775-2012* to be located at the El Paso Museum of Art from June 1, 2014 through August 24, 2014.

PASSED AND APPROVED this _____ day of _____, 2013.

CITY OF EL PASO

John F. Cook
Mayor

ATTEST:


Richarda Duffy Momsen
Assistant City Attorney

APPROVED BY FORM:



Kristen L. Hamilton
Assistant City Attorney

APPROVED BY CONTENT:



Sean P. McGlynn, Director
Museums and Cultural Affairs Department

February 10, 2012

Michael A. Tomor, Director
El Paso Museum of Art
One Arts Festival Plaza
El Paso, TX 79901

Dear Mr. Tomor,

This letter will constitute an agreement between the **City of El Paso**, by and through the **El Paso Museum of Art** (Borrower), and the **Whatcom Museum** (Whatcom Museum) concerning the booking of the exhibition *Vanishing Ice: Alpine and Polar Landscapes in Art, 1775-2012* (Exhibition), which has been organized and will be toured by the Whatcom Museum.

1. General Information

- a. Public opening date: June 1, 2014
Public closing date: August 24, 2014

No change of Exhibition dates may be made without the agreement of the Museum. If a change is desired, Borrower should contact Whatcom Museum's coordinator, as shown in clause 2.a below. Cancellations may be made by either Borrower or the Museum with good reason and adequate notice. In the event of cancellation by Borrower, Borrower must pay half the participation fee if Whatcom Museum is unable to arrange a substitute booking. In the event of cancellation by Whatcom Museum, Whatcom Museum will refund any of the participation fee paid by Borrower. Borrower can charge for admission specifically to the Exhibition.

- b. Participation Fee: \$61,452

- (1) The participation fee covers preparing the artworks for travel; packing and crating of the artworks; coordination of all copyright release for press and marketing purposes; wall text and labels for use by the Borrower, sample press release and digital images, catalogue, and related educational materials or samples. \$1,000 of this participation fee covers travel and incidental costs for the curator of the exhibition, Barbara Matilsky, to visit in order to offer docent training and/or a public lecture, details of which will be mutually agreed upon by the Borrower and the Whatcom Museum. Participation fee also covers no more than \$10,452 in one-way shipping fees.
- (2) Enclosed is an invoice for \$15,000 which is the non-refundable deposit on the participation fee. When Borrower returns the signed copy of this agreement to Whatcom Museum, a check for \$15,000 and a copy of the invoice should at the same time be mailed to the following:

Judy Frost, Accounting
Whatcom Museum
121 Prospect Street
Bellingham, WA 98229

Borrower will be billed for \$15,000 at time of signing, \$11,000 by December 21, 2013, and \$25,000 on June 1, 2014, for which payment must be received within 30 days.

The Borrower will be responsible for one-way shipping from the Whatcom Museum to El Paso, Texas. Borrower will be billed for shipping, not to exceed \$10,452, and is payable upon receipt of the exhibition materials. Payment is due within 30 days.

- c. The checklist for the artworks in the Exhibition is attached hereto. Whatcom Museum reserves the right to make substitutions or withdrawals in the Exhibition if necessary, with a 90-day notice to Borrower. Borrower may make deletions from the Exhibition with prior approval of Whatcom Museum's curator for the Exhibition. Additions to the Exhibition are not permitted.
- d. Name or address of building where Exhibition will be installed and identification of space within the building:

El Paso Museum of Art / One Arts Festival Plaza / El Paso, TX 79901
Exhibition space: Woody and Gayle Hunt Family Gallery

2. Individuals Responsible for Arrangements

Identified below are the staff members of Whatcom Museum and Borrower who are responsible for designated obligations with respect to the Exhibition:

Whatcom Museum's liaison:
liaison:

Borrower's

a. For coordination, transportation and object handling:

Rebecca Hutchins
Curator of Collections/Registrar
VillaM1@elpasotexas.gov
Whatcom Museum
121 Prospect Street,
Bellingham, WA 98225

Michelle Villa, Registrar

Telephone: 360-778-8955
Facsimile: 360-778-8931
E-mail: rlhutchins@cob.org

b. For curatorial information:

Barbara Matilsky, Curator of Art
Curator

Patrick Shaw Cable, Senior

CablePS@elpasotexas.gov

Telephone: 360-778-8966

E-mail: bcmatilsky@cob.org

c. For publicity:

Laura Johanson
Development

Jeffrey Romney,

RomneyJK@elpasotexas.gov

lj@staightupcommunication.com

Telephone: 360-647-0869

d. For educational information/support:

Chris Brewer, Education and Programs Coordinator

Laura

Zamarripa, Education

cbbrewer@cob.org

ZamarripaLI@elpasotexas.gov

e. Installation and Design

Nick Muñoz, Preparator

MunozNZ@elpasotexas.gov

Scott Wallin, Exhibitions Designer/Preparator

swallin@cob.org

Shipping Information

- a. Borrower's shipping address: One Arts Festival Plaza / El Paso, TX 79901. The loading dock is located at the intersection of Main and El Paso streets.
- b. Whatcom Museum will ship the works in crates and soft packaging and will arrange for all transportation to and from the Borrower's premises, including selection of carriers. All materials will be delivered directly to Borrower's loading dock via tractor-trailer, unless Whatcom Museum is otherwise notified by Borrower two months prior to ship date. Whatcom Museum will consult with Borrower on scheduling a date for the delivery of the Exhibition. This date will be determined no later than two months prior to the opening of the Exhibition.
- c. The arrival of the Exhibition must be reported to Whatcom Museum's Registrar (hereafter, Registrar) by telephone or e-mail as soon as it is received at Borrower's premises. Any delays in transportation must be immediately brought

to the attention of the Registrars of both the Whatcom Museum and the Borrower's institution. Neither Whatcom Museum nor the Borrower will be held responsible for the delayed arrival of the Exhibition if caused by act of God, strike, riot, or other circumstances beyond the control of either party.

- d. All crates and soft packaging must be stored at the Borrower's on-site location indoors in a clean, climate and pest-controlled area, and all packing materials must be stored inside their proper crates together with the hardware. No adjustments or alterations should be made to packing or crates without consultation with and written authorization from Whatcom Museum. The Borrower will be responsible for the cost of crate replacement as a result of damage between the time of delivery and the time of release. Any replacement crates will be built by the El Paso Museum of Art or a vendor chosen by the El Paso Museum of Art and approved by Whatcom Museum and to Whatcom Museum's specifications.
- e. The Exhibition must be packed by the Borrower and will be ready for shipment on a date scheduled by Whatcom Museum in consultation with the Borrower. Whatcom Museum will provide the Borrower with this date no later than six weeks prior to the closing date of the Exhibition. Failure on the part of the Borrower to meet the agreed shipping schedule shall not result in any liability to Whatcom Museum. Borrower will be responsible for any extra costs that result from such non-compliance.

3. Exhibition Insurance

- a. The Borrower will provide all-risk, wall-to-wall, fine arts insurance coverage, with standard exclusions, for the Exhibition both during transit and while on Borrower's premises. A certificate of insurance naming the lenders as an additional insured will be sent prior to delivery of the Exhibition. The Whatcom Museum will cover the insurance for the Thomas Hart Benton painting.
- b. Borrower will not be held responsible for loss or damage to objects in the Exhibition unless the loss or damage results from the Borrower's failure to follow Whatcom Museum's instructions for the inspection, handling, installation, and protection of the objects as detailed below in section 5.

4. Inspection, Protection, and Installation of the Exhibition

- a. Promptly upon arrival at Borrower's premises, periodically while on exhibition (monthly or any time when excursions from the climate conditions outlined in 5f of this contract are either measured or suspected in the gallery), and immediately prior to repacking, the Registrar of Borrower's staff will make an individual examination of each item in the Exhibition. Findings from such examinations will be handled as described below.

- b. A condition report book will be provided with the Exhibition, and Borrower agrees to make an entry in the book for each object immediately after unpacking and just prior to repacking the object.
- c. Any loss or damage which occurs during transit or on Borrower's premises must immediately be reported by telephone, fax, or e-mail to the Whatcom Museum Registrar. A written description of the loss or damage, with photographs and a statement of how it occurred, must then be sent to the Registrar of the Whatcom Museum by overnight mail.
- d. Repair or retouching of artworks may not be undertaken without advance authorization from the Whatcom Museum.
- e. Borrower will be responsible for protecting the Exhibition against fire, theft, vandalism, and other damage and loss. Objects must be maintained in a fire-resistant building under 24-hour security, maintained by on-site guards during EPMA hours of operation and by 24-hour surveillance cameras when closed to administration and public; protected from temperatures and humidity outside the range outlined in 5f of the contract. All due diligence must be performed to protect objects on loan against smoke, dirt, water, insects, excessive light and other conditions which may cause damage. At least one patrolling guard is required in the Exhibition space during business hours. Also, a guard or staff member must always be present in the Exhibition space during installation and de-installation while the Borrower is open to the public. Objects will be unpacked, repacked, moved, handled and installed under professional supervision by personnel who have been employed for these purposes and who have had previous experience in handling art objects. The same individuals should be responsible for unpacking and repacking the objects.
- f. Specifications for display: Relative humidity of 50% (+/-5%) and temperature of 68-72° F should be maintained in the Exhibition galleries. The galleries will be dark during non-exhibition hours, with no night lighting on the works. There will be no direct daylight in the galleries, if possible. There will be a restriction of 35 footcandles for objects in this Exhibition except for the rare books and works on paper that will not exceed 8 footcandles. The following works of art will require stanchions: Thomas Hart Benton's *Trail Riders*. This work must be inspected daily. Seven pedestals with vitrines will be required for rare books and six monitor/projectors will be needed for videos. There will be no food or drink in the galleries where the artwork is displayed.
- g. The Borrower agrees to use the content of wall text and labels for the artworks in the Exhibition provided by Whatcom Museum. However, the Borrower may supplement these with audience-specific texts, including Spanish translation of English texts. The Whatcom Museum's texts should be sent to the Borrower no later than three months prior to the exhibition opening date.

5. De-installation

- a. If the Exhibition does not continue to travel, the Borrower agrees to unframe a designated group of artworks and send them to the lenders. These items are indicated on attached checklist. In advance of such activities, the Whatcom Museum will work with each of the lenders and provide the El Paso Museum of Art with written details, describing the pieces, actions to take place, and proof of permission by owners of works of art for Borrower staff to undertake these activities. Tubes/packing materials will be supplied by Whatcom Museum. The return shipping costs will be covered by the Whatcom Museum. Empty frames and reproductions may be divided between the two institutions in a mutually agreed upon manner to be determined.
- b. Should the exhibition not travel to an additional venue, the Borrower agrees to make the return shipping arrangements, under the direction of the Whatcom Museum, for the work of the following artists: Ansel Adams, Thomas Hart Benton, Linda Hall Library books, William Bradford, Christian Houge, David Abbey Paige, Eliot Porter, Alexis Rockman, and a group of artworks, which will travel to Seattle/Bellingham in one truck. The Whatcom Museum will be responsible for the cost of return shipping, and providing all necessary destination information.

6. Publicity, Credits, Photography

- a. Whatcom Museum will provide Borrower, no later than 6 months prior to the opening date, with a sample press release or fact sheet, a set of high-resolution (300 dpi) digital files of selected images approved for promotional use with required caption information, and reproduction permission/copyright release from lender of the artwork and/or copyright holder. Images on the Borrower's website may be no larger than 72 dpi and must include proper caption information.
- b. In all invitations, announcements, posters, press releases, and other promotional or printed matter related to the exhibition and prepared, released, or approved by the Borrower or its agent, and at the entrance to the Exhibition itself, the following credit shall be included:

Vanishing Ice: Alpine and Polar Landscapes in Art, 1775-2012 is organized by the Whatcom Museum. Major funding for the exhibition has been provided by the National Endowment for the Arts and The Paul G. Allen Family Foundation with additional support from the Norcliffe Foundation and the City of Bellingham.

In the event outside support is secured by Borrower for its showing of the Exhibition, Borrower may recognize such support in the credit, as well as a location on the marketing product, with prior approval of the wording by Whatcom Museum publicist.

- c. If Whatcom Museum secures an additional sponsor, Whatcom Museum will so advise the Borrower, which agrees to expand the above-cited credit as prescribed by Whatcom Museum, including use of sponsor's logo unless inconsistent with Borrower's written policy. This additional sponsor information must be transmitted to the Borrower at least three months prior to the exhibition opening date.
- d. Borrower agrees to submit to Whatcom Museum publicist prior to printing or release for her prior approval all copy containing any mention of the Whatcom Museum in news releases, invitations, or promotional materials. Decisions regarding approval requests shall be made within 2 business days.
- e. Borrower agrees to send to Whatcom Museum's publicist, within 90 days after Exhibition closes, any press clippings or other evidence of public response in connection with the Exhibition, Exhibition attendance figures, as well as a sample of invitations, announcements, and other publicity matter for the Exhibition.
- f. Borrower may photograph the installation of the Exhibition for its publicity and educational purposes directly associated with the Exhibition; only news/public affairs filming in the exhibition is allowed and a crew must be accompanied by Borrower staff at all times. Photography for sales or profit purposes is prohibited, and photography by public visitors to the Exhibition is prohibited.

7. Publications

The catalogue, *Vanishing Ice: Alpine and Polar Landscapes in Art, 1775-2012*, will be published in Summer 2013. Fifty complimentary copies will be shipped prior to the Exhibition. Shipping will be paid for by the Borrower. Additional copies can be obtained at cost: \$16.75 per copy (if 1,500 are printed) or \$23.00 (if 1,000 are printed).

If there are any questions about this letter of agreement, please do not hesitate to call the undersigned at 360-778-8932. If there are none, please return one fully completed, signed, and dated copy of this letter to the undersigned; the other copy is for Borrower's files. The check and invoice should be forwarded as requested in clause 1.b (2) above. The individual signing below certifies that he/she has legal authority to enter into this agreement on behalf of the Borrower. This agreement shall be governed by and in accordance with the laws of the State of Washington.

Sincerely,
Patricia Leach
Executive Director

_____ Date _____

Barbara Matilsky
Curator of Art

_____ Date _____

ACCEPTED:

By: _____

(Signature of authorized representative)

Name and Title _____

Date _____

APPROVED AS TO FORM:

By: _____




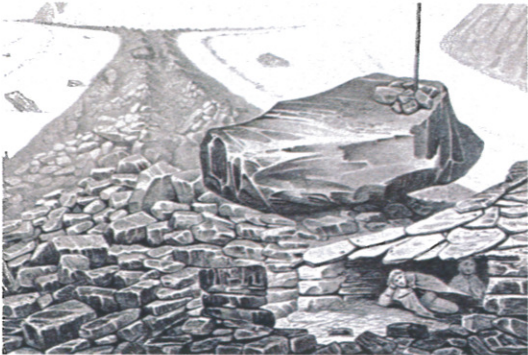

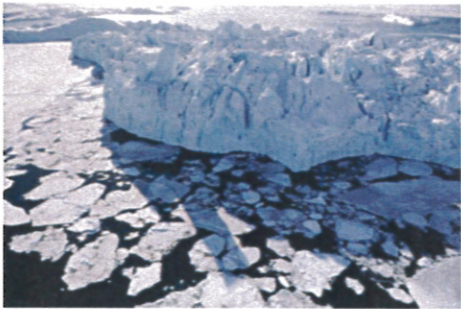
Kristen L. Hamilton
Assistant City Attorney

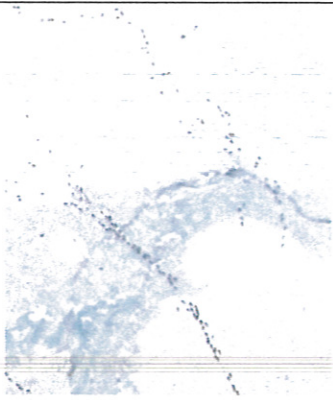

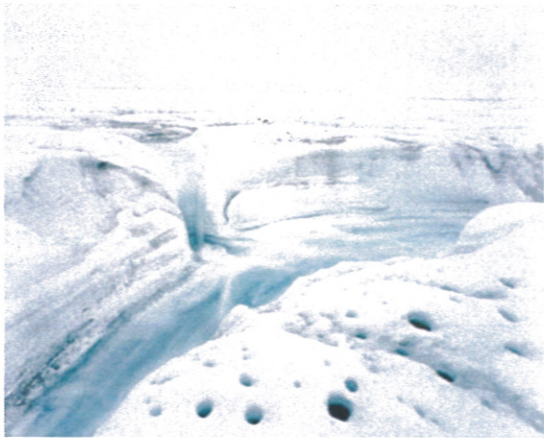

Date _____

March 25, 2013

ENCLOSURES

Working Illustrated Checklist – Vanishing Ice: Alpine and Polar Landscapes in Art, 1775 – 2012

| | |
|---|--|
| <p>Ansel Adams American, 1902-1984 Mount McKinley and Wonder Lake Denali National Park and Preserve, Alaska, 1947, printed ca. 1972, Gelatin silver print 40 x 48 ½ inches Courtesy of the Center for Creative Photography at the University of Arizona Libraries, Tucson, © 2012 The Ansel Adams Publishing Rights Trust</p> |  |
| <p>Louis Agassiz Swiss, 1807 - 1873 <i>Hugi's hut on a medial moraine of the lower Aar glacier</i> from <i>Etudes sur les glaciers</i>, 1840 Drawn from nature by Joseph Bettannier Courtesy, Linda Hall Library of Science, Technology and Engineering</p> |  |
| <p>Lita Albuquerque American, born 1946 <i>Stellar Axis, Constellation 1</i>, 2006 Color photograph by Jean de Pomereu (French b. 1969) 53 x 120 cm (20 ¾ x 47 ¼ inches) Courtesy of the artist</p> |  |
| <p>James Balog Extreme Ice Survey, 2009 Nova/National Geographic Documentary, 52 minutes Courtesy of PBS</p> |  |

| | |
|--|--|
| <p>Subhankar Banerjee Indian, born 1967 <i>Caribou Migration from Oil & the Caribou</i>, 2002 Color photograph from <i>Arctic National Wildlife Refuge: Seasons of Life and Land</i>, 2003 86 x 68 inches Private Collection Loan pending</p> |  |
| <p>Brett Baunton (American) Coleman Glacier, Mount Baker 20 x 24 inches Digital inkjet print Courtesy of the artist</p> <p>Compare to earlier photos of the same view by Henry C. Engberg, c. 1909-1918 and Eliot Porter, c. 1979</p> |  |
| <p>Olaf Otto Becker German, born 1959 River 2, 07, from <i>Above Zero</i> 2008 Position 1, Greenland Icecap, Melting area, Altitude 931m Archival pigment print on Hahnemuhle Photo Rag 58 ½ x 70 ½ inches Courtesy of the artist</p> |  |
| <p>Henry C. Engberg, Coleman Glacier, Mt. Baker, c. 1909-1918, printed 2012 Courtesy of Pacific Northwest Studies, Western Washington University</p> |  |

Frederick William Beechey
 British, 1796-1856
HMS Hecla in Baffin Bay, from
*Journal of a Voyage for the
 Discovery of a Northwest Passage
 from the Atlantic to the Pacific
 Performed in the Years 1819-20 in
 His Majesty's Ships Hecla and
 Griper*, London, John Murray,
 1821-21, 28 x 23 x 4.5 cm.
 Courtesy, Linda Hall Library of
 Science, Technology and
 Engineering



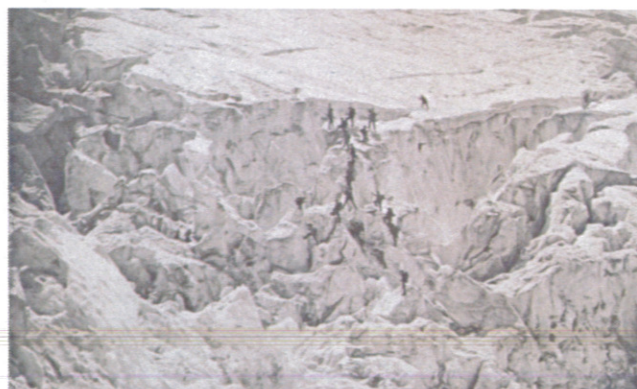
Thomas Hart Benton
 American, 1889 - 1975
Trail Riders, 1964-1965
 Oil on canvas
 67 1/2 x 85 3/8 inches
 National Gallery of Art,
 Washington DC, Gift of the artist,
 1975.42.1



Francois-Auguste Biard
 French, 1799 – 1882
*Pêche au morse par des
 Groënlandais, vue de l'Océan
 Glacial* (Greenlanders Hunting
 Walrus: View of the Polar Sea) ,
 Salon of 1841
 Oil on canvas
 1300 x 1635 cm. (51.2 x 64.3
 inches)
 Musée de Dieppe, Dieppe, France
Reproduction



Louis-Auguste Bisson and
Auguste-Rosalie Bisson, known
as Bisson Frères
French, 1814 - 1876; 1826 - 1900
Ascension du Mount Blanc,
c.1860, printed 2012,
Albumen print, 23.1 x 38.1 cm (9 x
15 inches)
George Eastman House, Gift of
Kodak Company






Gary Braasch, American
*Athabasca Glacier, Jasper
National Park*, 2005, From *Earth
Under Fire: How Global Warming
is Changing the World* (University
of California Press, 2007), Color
photograph, 14 x 20 inches
(unframed dimension)
Courtesy of the artist
(in comparison to same view,
1919, from the Wheeler Survey,
courtesy of the National Archives
of Canada)



William Bradford
American, 1823 – 1892
Caught in the Ice Flores, ca. 1867
Oil on canvas
37 1/2 x 55 1/4 inches (Framed)
Courtesy of the New Bedford
Whaling Museum (Kendall
Collection), New Bedford, MA



| | |
|---|---|
| <p>John L. Dunmore American, active 1860-70 Copy negative from <i>The Arctic Regions</i> with drawing on the original plate by the photographer, printed 2012 Courtesy of the estate of Rena Bass Forman</p> |  |
| <p>David Breashears, American, born 1955 <i>West Rongbuk Glacier</i>, 2008 color photograph, 18 x 108 inches Courtesy of GlacierWorks</p> <p>in comparison with</p> |  |
| <p>Major Edward Oliver Wheeler, West Rongbuk Glacier, 227°59'17"N, 86°55'31"E, 1921, Black and white photograph, 18 x 108 inches Courtesy of Royal Geographical Society</p> <p>Location: Northern Slope of Mount Everest, 29,028 ft, Tibet, China Range: Mahalangur Himal, Elevation of glacier: 17,300 - 20,341 ft. Average vertical glacier loss: 341 ft, 1921-2008</p> |  |
| <p>David Buckland (British) Organizer of Cape Farewell Project, artist-scientific collaborative expeditions, 2003-present</p> | <p><i>Art and the Arctic</i>, 2004 DVD, 59 minutes Courtesy of the artist and SnagFilms</p> |

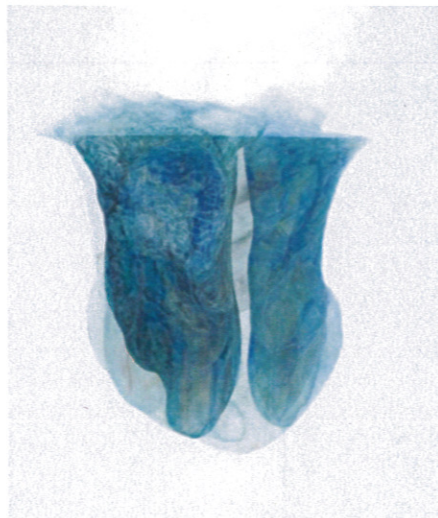
David Buckland
Burning Ice, 2004-2005
Color photograph of projection on
the wall of a glacier
85 x 85 cm. (33 ½ x 33 ½ inches)



Heather Ackroyd and Dan Harvey
(British)
Ice Lens, Svalbard Archipelago,
2005
Color photograph
24 x 36 inches
Courtesy of the artists



Cynthia Camlin
American, born 1960
Melted 4, 2008
60 x 52 inches
Watercolor and acrylic on paper
Courtesy of the artist



Frederic Edwin Church
 American, 1826 – 1900
 The Icebergs, 1861
 Oil on canvas, 64 ½ x 112 in
 Dallas Museum of Art,
 Anonymous gift, 1979.28
Reproduction



Xavier Cortada
 American, born 1964
 Astrid , 2007
 Made with sea ice from
 Antarctica's Ross Sea, sediment
 from the Dry Valleys and mixed
 media on paper
 12 inches x 9 inches
 Created onsite at McMurdo
 Station, Ross Island, Antarctica,
 Courtesy of the artist



Gustav Doré
 French, 1832 –1883
 The Ice Was All Around
 Illustration for Samuel Coleridge's
 The Rime of the Ancient Mariner,
 New York, Harper and Row, 1877
 18 x 15 inches
 Whatcom Museum



Chris Drury
 British, born 1948
Above and Below Cararra Nunatac, 2006-2007
 Inkjet print, including an echogram from under the ice in East Antarctica
 888 x 733 mm (35 x 29 inches)
 Courtesy of the artist



Johann Georg Adam Forster
 German, 1754 - 1794
 Ice Islands with ice blink (from Captain Cook's second Pacific voyage), 1773
 Gouache on paper
 35 x 54 cm (13.8 x 21.3 inches)
 Mitchell Library, State Library of New South Wales
Reproduction



Rena Bass Forman
 American, born 1948
Greenland#3 Illulissat, 2007
 Toned gelatin silver print
 38 x 38 inches
 Courtesy of Winston Wachter Fine Art, Seattle

(to be paired with Dunmore's altered print and William Bradford's painting)



Caspar David Friedrich
 German, 1774 – 1840
Sea of Ice, 1823-1924
 Oil on canvas
 38 x 49.9 inches
 Kunsthalle Hamburg, Germany
Reproduction



Lawren Harris
 Canadian, 1885 - 1970
Isolation Peak, Rocky Mountains,
 1930
 Oil on canvas
 42 x 50 in. (106.7 x 127 cm)
 Hart House Permanent Collection
 University of Toronto, Purchased
 by the Art Committee with income
 from the Harold and Murray
 Wrong Memorial Fund, 1946
Reproduction



Helen and Newton Harrison
 (American)
*Tibet is the High Ground Part IV:
 The Force Majeure* 2009
 Archival coloring on vinyl
 90 x 90 inches
 Courtesy of the artists



William Hodges
 (British, 1744-1797)
*The Resolution and Adventure, 4
 January 1773, taking ice for water,
 latitude 61 degrees South*
 Ink and wash on paper,
 14 x 22 inches
 Mitchell Library, State Library of
 New South Wales
Reproduction



Christian Houge
 Norwegian, born 1972
Winternight, 2001
 Digital C- print
 39 ½ x 118 inches
 Courtesy of the artist and Hosfelt
 Gallery, San Francisco and New
 York



Claude-Sebastien Hugard de la
 Tour
 French, 1818-1886
La Mer de Glace, 1862
 Oil on canvas
 61 x 95 inches
 Musée des Beaux-Arts, Chambéry
Reproduction



Frank Hurley
 Australian, 1882-1962
Endurance trapped in the ice at night, 1915, printed 2012
 Black and white photograph
 Royal Geographic Society,
 London



Tiina Itkonen
 Finnish, born 1968
Uummannaq 6, 2010
 C-print
 27 ½ x 78 inches (70 x 200 cm)
 Courtesy Galerie Kashya
 Hildebrand, Zurich



Len Jenshel
 American
Narsaq Sound, Greenland
 C-print
 26 x 30 inches
 Courtesy of the artist and Joseph
 Bellows Gallery, La Jolla



Eirik Johnson
La Cordillera Colquepunko, Peru
from the series, *Snow Star*
2004
Archival pigment
22 x 40 inches
Courtesy of the artist and
G.Gibson Gallery



Martin Chambi
(Peruvian, 1891-1973)
Pilgrim at Qoyllur Riti (Peregrino
en Qoyllor Riti). 1930s
Gelatin silver print
16 x 20 inches
Courtesy of Teo Allain Chambi

(Compared with above)



Chris Jordan
Denali Denial, 2006
Depicts 24,000 logos from the
GMC Yukon Denali, equal to six
weeks of sales of that model SUV
in 2004, archival inkjet print
60 x 75 inches
Courtesy of the artist

(Compared with Ansel Adams)



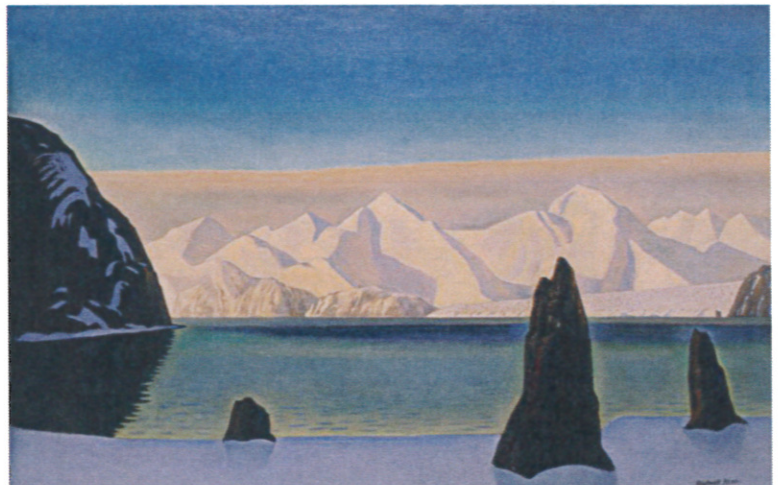
Isaac Julien,
British, born 1960
True North, 2004
16mm film transfer to DVD
14 minutes, b/w & color
Courtesy of the artist and Metro
Pictures Gallery



Nicholas Kahn and Richard
Selesnick,
British, born 1964
currencyballoon, from
Eisbergfreistadt, 2008
archival pigmented print
10 x 72 inches
Courtesy Yancey Richardson
Gallery



Rockwell Kent
American, 1882-1971
Resurrection Bay, Alaska, c. 1939
Oil on fabric on board
28 x 44 1/2 in.
Frye Art Museum, Seattle,
Washington. Museum Purchase,
1998.



Rockwell Kent
 Wilderness: A Journal of Quiet
 Adventure in Alaska, 1920,
 Revised signed and numbered
 edition, Ward Ritchie Press, 1970

WILDERNESS



A JOURNAL OF QUIET ADVENTURE
 IN ALASKA

BY ROCKWELL KENT

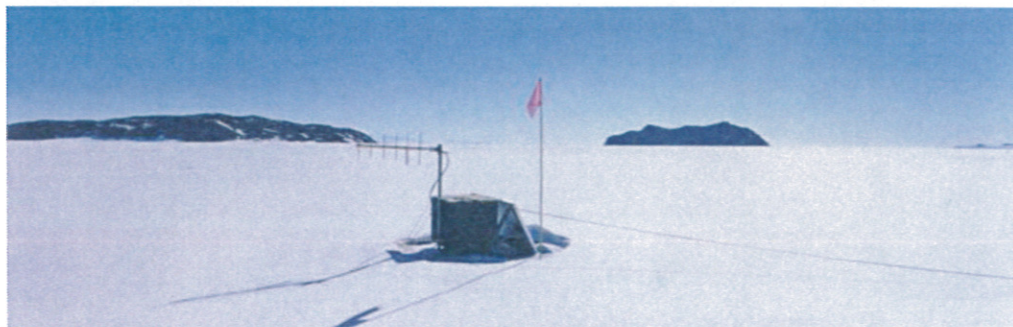
INCLUDING EXTENSIVE HITHERTO UNPUBLISHED
 PASSAGES FROM THE ORIGINAL JOURNAL

PUBLISHED BY THE WILDERNESS PRESS AND
 DISTRIBUTED BY THE WARD RITCHIE PRESS
 LOS ANGELES · CALIFORNIA

Darius Kinsey
 American,
 Tabitha Kinsey on Wilman's Peak,
 near Monte Cristo, 1902,
 Black and white stereograph
 Whatcom Museum



Stuart Klipper
 American, born 1941
Seal research transponder,
McMurdo Sound sea ice,
Razorback Islands, near Ross
Island, Antarctic, 1999
 C-print, 12 x 38 inches
 Courtesy of the artist



Edwin Landseer
English, 1802-1873
Man Proposes, God Disposes,
1864, Royal Holloway College,
Art Museum
Reproduction



Barthélemy Lauvergne
French, 1805- 1871
Vue prise dans la baie de Smerenberg, 1839, Engraving from Voyages de la Commission scientifique du Nord en Scandinavie, en Laponie, au Spitzberg... pendant les années, 1838, 1839 et 1840, sur la corvette la Recherche, commandée par M. Fabvre... sous la direction de Paul Gaimard, Paris: Arthus Bertrand, 1842-1855, Courtesy, Linda Hall Library of Science, Technology and Engineering



Louis Lebreton, French, 1818-1866, *Debarquement sur la Terre Adélie, le 21 Janvier 1840* Lithograph (Plate 170, Volume 2) from *Voyage au Pôle Sud et dans l'Océanie sur les corvettes L'Astrolabe et La Zélée. . . 1837-1840 sous le commandement de M. Dumont d'Urville, Atlas Pittoresque, Paris, 1846, Courtesy, Linda Hall Library of Science, Technology and Engineering*



Xavier LePrince
(French 1799-1826)
Paysage du Susten en
Suisse, 1824
Huile sur toile
81.5cm x 105cm
Musée des arts décoratifs
Reproduction



Jean-Antoine Linck
(Swiss, 1766-1843)
*Vue prise de la voûte nommée le
Chapeau du glacier des Bois et
des Aiguilles du Charmoz, 1799*
Coloured contour etching; 36.2 x
48.7 cm; Bibliothèque
publique et universitaire de
Genève
Reproduction



Samuel Nussbaumer
(Swiss climatologist)
Same view as above, 2005
Color photograph
Courtesy of Samuel
Nussbaumer



Nerys Levy (Welsh)
Antarctic sketchbook: Penguins and Elephant seals, Penuin Island, Antartic Peninsula, December 2007, Watercolor and water soluble pen, 6 x 20 ¼ inches
 Courtesy of the artist



Nerys Levy (Welsh)
Arctic Sketchbook, Hornsund, Spitzbergen, Norway, July 2009
 Watercolor and water soluble ink
 6 x 20 ¼ inches
 Courtesy of the artist



Chris Linder
 (American)
Siberian permafrost thaw, Duvannyi Yar, Kolyma River, Siberia, July 21, 2010,

 From the
The Polar Project: Science in Siberia, DVD, 10:40 minutes



Anna McKee
 (American)
Depth Strata V, 2011
 Etching, collography, chine collé monoprints
 Date: 2011
 Image size: 24" x 18" paper size: 30" x 22"
 Courtesy of the artist



Paul Miller (DJ Spooky)
 TERRA NOVA: SINFONIA
 ANTARCTICA, 2007
 Excerpt from the video, 7 minutes
 Courtesy of the artist



Paul Miller (DJ Spooky)
 Manifesto for a People's Republic
 Of Antarctica, digital inkjet print
 36 x 48 inches
 Courtesy of the artist

Plus two additional prints to be
 selected, 36 x 48 inches
 Courtesy of the artist



Anne Noble
 New Zealander, born 1954
 Wilhelmina Bay, Antarctica, 2005
 from ICEBLINK
 Pigment print on paper
 78 x 100 cm. (30 3/4 x 39 1/4 inches)
 Courtesy of the artist and Stills
 Gallery, Sydney



David Abbey Paige
 American, 1901-1979
Halo; Wing of the Fokker airplane
crashed on March 12, 1934
 Oil on board
 16 x 20 inches
 Courtesy of The Ohio State
 University Archives, Papers of
 Admiral Richard E. Byrd, 455-53



William Parrott
 American, 1843 - 1915
 Mount Hood, Crimson Sunrise,
 1895
 Oil on canvas
 37 x 33 in.
 Whatcom Museum, Gift of Mildred
 Simonds



Jean de Pomereu
 French b. 1969
Fissure 2 (Antarctica) from *Sans*
Nom
 Color photograph
 96 x 120 cm (37 ¾ x 47 ¼ inches)
 Courtesy of the artist



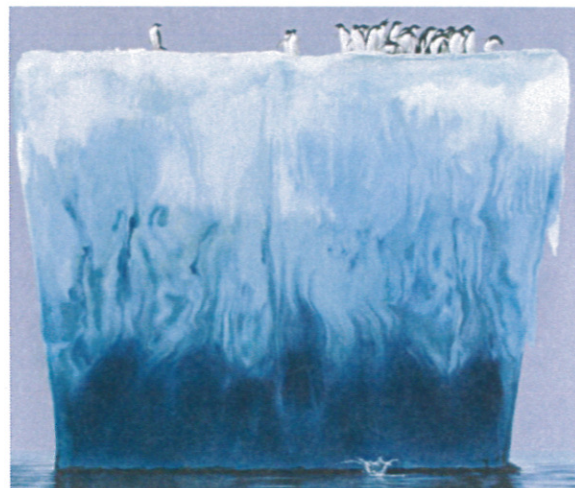
Herbert Ponting
 British, 1870-1935
Grotto in berg, Terra Nova in the distance. Taylor and Wright
 (interior), January 5, 1911.
 platinum print by Jean de
 Pomereu
 80 x 58 cm (31.50 x 22.83)
 Scott Polar Research Institute,
 University of Cambridge



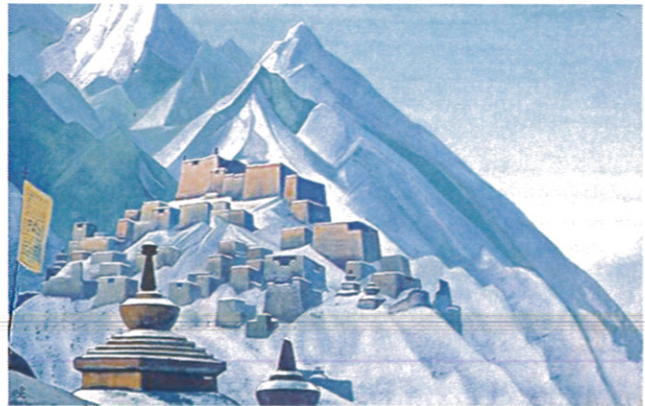
Eliot Porter
 American, 1901-1990
 Mount Baker, Washington, circa
 1979
 Color photograph
 23 x 26 inches
 Whatcom Museum



Alexis Rockman
Adelies, 2008
 Oil on wood
 68 x 80 inches
 Collection of Robin and Steven
 Arnold



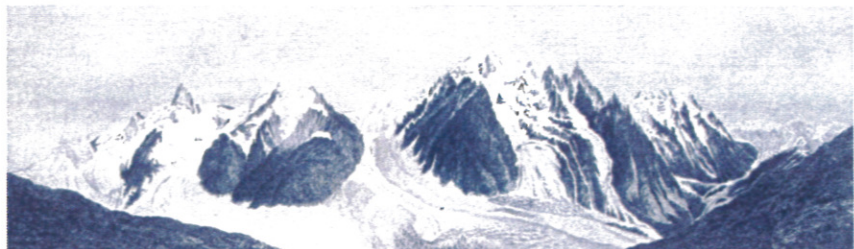
Nicholas Roerich
 Russian, 1874 – 1947
 Tibet Himalayas, 1933
 Tempera on canvas
 74 x 117 cm
 Nicholas Roerich Museum, New York
Reproduction



Sir John Ross, British, 1777-1856
Snow Cottages of the Boothians
Narrative of a Second Voyage in
Search of a North-west Passage,
and of a Residence in the Arctic
Regions during the Years 1829,
1830, 1831, 1832, 1833. London:
 A.W. Webster, 1835. Vol. 1,
 Courtesy of the University of
 Washington Libraries



Horace-Benedict de Saussure
 Swiss, 1740-1799
 Le Mont-Blanc vu en face du Coté
 de l'Allée-Blanche,
 Illustration from *Voyages dans les*
Alpes, Plate V, vol. 2, 1786
Reproduction



Patrizia Imhof
 (Swiss climatologist)
 Same view as above, 2009
 Color photograph
 Courtesy of Patrizia Imhof



Camille Seaman
Shinnecock tribe, born 1969
Grand Pinnacle Iceberg, East Greenland, from the *Last Iceberg*, 2006, Ultrachrome archival inkjet print, 26 x 80 Inches
Courtesy of the artist and Richard Heller Gallery, Santa Monica





Abraham Storck
Dutch 1644-1706
Dutch Whalers in Spitzbergen, 1690, Stichting Rijksmuseum het Zuiderzeemuseum, Amsterdam
Reproduction



Spencer Tunick
American, born 1967
Color photograph of installation on Aletsch Glacier, Switzerland, August 19, 2007
In association with Greenpeace
8 x 10 ft
Courtesy of the artist



| | |
|---|---|
| <p>Jules Verne French, 1828-1905 Voyages et aventures du Capitaine Hatteras. Les Anglais au pôle nord; Le Désert de glace. Paris, J. Hetzel, 1867. Illustrator: Edouard Riou 18.5 cm x 27.7 cm (closed) Courtesy of Special Collections, Lemieux Library and McGoldrick Learning Commons, Seattle University</p> |  |
| <p>E.O. Wilson Paraselenia January 15, 1911, 9:30 pm Cape Evans McMurdo Sound, from <i>Robert Falcon Scott's Last Expedition</i>, 1912 Private Collection</p> |  <p>PARASELENE, JUNE 15th, 1911.</p> |